A change of methods, as Sabatier says, does not mean the destruction of a science; nor would the destruction of the science of theology mean the destruction of the religion which it professes to reduce to abstract logical form. Those who are conversant with live Catholic thought need not be told that many men are looking to the theory of Vincent of Lerins and Newman for a better way. When one grasps the truth that the Church is a vital organism, not a rigid mechanical framework, the apologetic problem assumes another aspect. The tree of to-day is the same being as was the seed from which it sprang, though in many respects they differ. The identity is not destroyed by indicating the time at which, under the play of elemental laws, and through the action of secondary causes, branch and twig and leaf came forth in due succession. Nor does the acknowledgment that this causality is natural necessarily exclude a teleological disposition of a transcendent Providence; only grant that Christ had a divine mission-and the fate of numerous "reconstructions" of Christianity shows that, without a supernatural basis, Christianity is incoherent-then the long development which Sabatier has so ably sketched is attributable to the founder. Misled by the tenets and tendency of the ultramontanism which he took for essential Catholicity, Sabatier sees the Church under the influence of Papal absolutism descending a parabola which ends in chaos. The world forces of the social order pay but little deference to the prophecies of the logician. When he describes the Pope of the future making dogmas and religion as autocratically as the Czar issues a ukase, he forgets an observation that he has made more than once: "Dogma never consecrates anything that has not already passed into practice for a century or two." It would be difficult to show that theologians are unanimous in accepting as ex-cathedra utterances more than two Papal documents; one is the letter of Leo I. to the Council of Chalcedony, the other the definition of the Immaculate Conception.

There is every reason to expect that infallible utterances will not be more frequent in the future. An able Catholic has written hast month: "The definition of Papal infallibility became the starting point of a new evolution. It soon began to be realized that the definition, so far from fulfilling the hopes of its extreme advocates, has actually imposed on the idea, as it had prevailed in its earlier and cruder form, considerable limitations, which the course of events and of thought have contributed to make more and more permanent; insomuch that the doctrine of infallibility, in the absolute sense in which it is understood by Protestant objectors, cannot be said to exist." The theory of development to which be

longs the future, means the recognition that between divine truth and verbal formula. however carefully compiled there can be no exact equation: the latter are relative, not absolute. If this principle brings about a considerable modification of the content ascribed to the idea of infallibility, the change will not be greater than that which has already taken place with regard to the inerrancy of the Bible. Then such antinom ies as that which, to some eyes, seems to exist between the teachings of history and the Tridentine doctrine concerning the antiquity of auricular confession will cease from troubling, and the disconcerting ghosts of Vigelius and Honorius shall be forever, laid at rest. Even the rigid theology of the past has exhibited surprising elasticity under the pressure of time.

Once the axiom "Outside the Church no salvation" was understood in the rigorous sense of the words. It became the warrant for the sword which stained every European country with blood, and in its name, in the torture chambers of the Holy Inquisition, pious men, with rack and thumbscrew made melody to the Lord. Now it is interpreted to mean that every man must obey the dictates of his conscience in religious affairs, and that whoever does so, in both morals and religion, whether he be a pagan or an agnostic, is as truly a member of the spiritual Church of Christas is his Holiness Pius X., though he is deprived of all the help that comes from actual communion. It is true, however, that theologians have not yet steadily faced all that is implied in this concession. The disappearance of the temporal power, the regrouping of political forces, the rapidly increasing importance of the English-speaking world in the Church, seem in the judgment of many to be hatching a crisis out of which the Ecclesia docens will emerge divested of the semblance of an Italian oligarchy and a class interest and displaying once more her catholic character, now in partial eclipse The Bishops of the world may cease to wear the appearance of a corps of messenger boys to the Vatican. The once threatening danger that subordinate corporations might arrogate to themselves the premogatives of the supreme head has happily passed away. The claims of even the holiest congregation to doctrinal authority received a mortal blow in 1628, though it dies slowly. Its best friends grant to it now only disciplinary authority. 111.

In Book II. the historic method is applied to expose the rise and disappearance of the dogmatic Protestantism founded on the Bible. The subject is introduced with a short account of the connection between the Reformation and the humanistic movement. Proceeding to the genesis of Protestant dogma, the author exhibits the root of the Reformation as an ardent desire for inward righteousness. In Catholicity Christianity had become externalized. The reformers aimed at restoring the true essence of Christianity-the religion of the Spirit. He dwells on this point for the purpose of showing that such was the concep tion of the leading reformers. Incidentally he prepares the way for the establishment of his own system of "symbolo-fideism, which he holds to be one with the initial Protestantism of Luther and Calvin. The real attitude of these teachers toward the Bible was, notwithstanding some apparently irreconcilable statements found in their writings, one of inward reverence for the moral and religious substance, with indifference toward the letter and outward forms. They reiled on the witness of the Spirit within themselves to separate the gold from the dross. The Bible was but the servant of the religious truth within their own consciousness. . In the conflict with Catholicism it became necessary to place the authority of the Bible against the authority of Catholic tradition. Thence arose a necessity for determining the character of the Bible, and a theory of inspiration was born, which by a logical evolution was extended finally to syllables, consonants and points. The confessions, which were at first drawn up merely as historic expositions, were used as standards of

appeal and thus, in a short time, they acquired a dogmatic character. This development of dogmatic authority Sabatier holds to be inconsistent with the native genius of Protestantism: "The Protestant dogma of authority never had, nor could have, the simplicity, the plenitude, the efficacy of the Catholic dogma. For Protestantism to undertake to constitute a dogma is pure inconsistency. The Protestant churches do not believe themselves infallible; how can they, then, constitute an infallible canon of sacred books, or borrow such a canon from another church a thousand times convicted of error? The system of authority had scarcely

been instituted when disintegration set in. The first blow given to it was to change its base from the inward witness of the Spirit to that of human historic testimony: In terms of the schools, this is to found the fides diving of the Bible, its divine authority, upon the fides humana, the verseity of historic witnesses." With a rapid pen, Sabatier outlines the march of Biblical criticism during the seventeenth and eighteenth centuries, till rationalism made an end of scholastic Protestantism. He touches upon the various concessions, compromises and reactions that marked the destructive march of criticism in Germany, France and England, till it culminated the last named country with the trial of Bishop Colenso and the publication of "Essays and Reviews." His treatment of this part of his subject is by no means exhaustive, though ample for his purpose. While the dogmatic position was being

undermined, in the age of Jean Jacques Rousseau, another influence showed itself that was destined finally to gain supremacy. "Just as he." Sabatler writes of Roussea "discovered the true soul under the conventions and artifices of civilized life, the feeling for nature under praises of an ornamental country seat, the passion of love under gallantry, so he discovered inward religion under the practices and traditions of the Church, the Gospel of Christ within the scaffolding of theology." Lessing in a desultory and confused way helped to recall Protestantism out of the dogmatic rut into which it had fallen. Schleiermacher became the prophet who introduced the conception-new, and yet not new-into Protestant theology. It had to fight its way against both dogmatism and destructive rationalism. The crisis came in the nineteenth century with Edmond Scherer. The system of authority found its last bulwark in the theory that, though the Bible may not all be infallible or inspired, yet the words of Jesus himself are truth and life. Against this theory Sabatier objects that it has the radical defect of all authoritative systems-it places the seal of authority outside the soul itself. It perished because the critical school showed that the infallibility of Christ, as a norm, depended upon the inerrancy of His first historians; and that there was an inseparable difficulty in the task of determining which were the very words of Jesus. Thus, concludes Sabatier, under the triple protest of history, reason and conscience, both the Catholic and the Protestant dogmas of authority have crumbled

While, in Sabatier's opinion, the fall of Catholicism is 'definitive, the destruction of the authoritative dogma but liberates Protestantism from a body of death, and, thus freed, she becomes rejuvenated and immortal. The lines which Sabatier follows in his essay at construction are easily divined from much of his foregoing criticism. They may be briefly summarized in their essential outline without entering into his detailed exposition. He eliminates altogether the miraculous from the person of Christ. The authority of the Master was not an authority in the sense in which not from any divine mission, nor from any intellectual truth that he had to communicate, for he had no such communication to make to men. It consists entirely in the influence which his moral character, full of beauty, truth and love, exerts upon us. His authority is based upon our psychological assimilation of his consciousness in our religious experience. This experience is threefold—the experience of our deliverance from evil, of our filial union with the Father and of ou entrance into eternal life." What, precisely, does Sabatier understand by the witness of the Spirit? The conception appears in the following passage: "The individual man from his birth is in a state of becoming, as humanity has been since the beginning of the world. Emerging from animality man is not, he is being made; he is called to realize his moral being according to what physiologists call a 'directing' or 'morphological' idea latent in his organism, which is what Christians call the power and vocation of the Holy Spirit inherent in his soul. This idea, or, rather this force which from on high calls him and draws him is the moral substance of his me, the ideal law of his being, which he must obey under peril of destroying himself, of falling short of life and happiness, of losing himself." The power or authority of Jesus is the appeal which his character makes to this dynamic idea within us: "His method is a sort of divine maieutic tending to give birth to a new life in the heart, to create the spiritual in the animal man."

As Jesus taught no intellectual truth not even the unity of God, so he gave absolutely no moral code. The gospel is not a law; if it were it would be irreconcilable with the autonomous liberty of the Spirit, which is essential to religion. It is interesting to note the following passage: "I should be at a loss to say what new knowledge or belief he (Jesus) introduced into the world." Elsewhere he maintains that Jesus did not teach the "Paternal Theism" which Professor Harnack, in his restatement of Christianity, declares to have been the one truth taught by Jesus, and to be the sum total of Christianity. Yet Professor Har-nack of Berlin and the late dean of the Protestant faculty of theology in the University of Paris, have, in turn, been awarded the glory of having [rediscovered Christianity and restated it in new terms. For the purpose of establishing his view of religion, Sabatier analyzes the notions of inspiration and of priesthood in various books of the New Testament. He pursues it through early tradition, and finds it in the Reformation. Everywhere it shows itself to him as the religion of the Spirit. A chapter is devoted to the consideration of the scientific theology-a historic and scientific organization of religious experience—which may replace the old dogmatism and extinguish the conflict between theology and science. The book closes with a table which shows the coherent and progressive system of Christian doctrine which it is the duty of theology to elaborate."

The simple expedient of reducing to the ranks the initial letter of Sabatier's Spirit identifies the object designated by the word with the ethical consciousness of the individual. Then his fundamental conception may be formulated in simpler phrase than he has employed. The moral excellence of Jesus appeals to us emotionally and we are stimulated to imitate it. As one closes the interesting volume, one would like to ask the author many ques-

tions. One would be: If we are all the products of our age, heredity and environment, how did it happen that an ignorant Jewish peasant should have manifested an ethical character so sublime and perfect that it must be taken as the ideal for all time, and that it, above all others, can make a supreme, effectual appeal to the moral substance of the me, the ideal law of the soul? The appearance of such a man, under the circumstances in which Jesus was born, lived and died, is not to be explained by the law of evolu tion which excludes every special Provi dential disposition. And another diffi culty presents itself: How, except on a priori grounds, which are not available or the symbolo-fideist, can one justify the assumption that no advance of ethical development can ever surpass the excellence of that concrete ideal whose picture

drawn in the New Testament. If the character of the Master ceases. be an authoritative norm, then the concience of the individual, autonomous as t is, is his first and last norm of ethical and religious action; this is individualism, and Sabatier has declared that individualism leads to anarchy. There is a moral and a religious as well as a civil anarchy. If I am a Buddhist monk, the inward witness of the spirit in me responds to the maieutic force latent in the personage depicted in the "Book of the Great Decease;" and I cannot see any objective ground on which a symbolo-fideist can assure me that his ideal is higher than mine. Or, I am an agnostic, and the beauty of Christ's character wakens the Spirit, or directive idea, in me to emulation. As Christ taught no doctrine whatever, not even theism, I accept Him fully, yet remain an agnostic. I am then a symbolo-fideist. Yet I question if Luther would call me a Protestant, and I am convinced Paul would not accept my Christianity.

It would be unpardonable to close without testifying to the excellent work of the translator, who, in thoroughly idiomatic English, has preserved every nuance and turn of phrase of the original French. NEO-SACERDOS.

Interesting Reprints.

A classical repertory of British humor not easily found nowadays, "Joe Miller's Complete Jest Book," is reproduced in a single attractive volume by William T. Henderson, New York, and brought within reach of all. The reader will meet with many modern jests here, disguised in oldtime garb, and, will, perhaps, be more astonished to find many more absent that are often credited to that famous collection. There are plenty, too, which have not become common and which the professional humorists may read with profit.

The admirable undertaking of a defunct publishing house, the republication of early travels on this continent, has been taken up, we are glad to see, by A. S. Barnes & Co. They send us "A Journal of Voyages and Travels in the Interior of North America," by Daniel Williams Harmon, one of the "Trail Makers Series." Harmon's journal of his experiences with the Northwest company covers nineteen years and has a deal of human interest in it, as well as frontier history. It makes a very pretty little volume.

Queer bedfellows meet in the charming series of illustrated reprints issued by the Appletons. Here we have "The Third Tour of Dr. Syntax in Search of a Wife," whose doggerel has been saved by Rowlandson's brilliant colored prints; Robert Blair's once famous "The Grave," with William Blake's wonderful etchings, which come out extremely well in this edition, and Samuel Lover's "Handy Andy," with the author's own amateurish but clever illustrations. With the sporting stories previously noticed, it is evident that the reprints provide something for all tastes. Two more volumes of the "Centenary" edition of "The Complete Works of Ralph Waldo Emerson" come to us from Houghton, Mifflin & Co. Volume 6 contains "The Conduct of Life," volume 7, "Society and Solitude." To both Mr. Edward Waldo Emerson supplies copious and illuminative annotations that convey in a very pleasant manner much personal information about his father and the way he wrote.

A fortunate revision has brought into harmony the illustrations and the text of Mr. Henry R. Poore's "Pictorial Composition and the Critical Judgment of Pictures" (The Baker & Taylor Company) thus making the book more intelligible. There is originality and suggestiveness in Mr. Poore's views, and whether these meet with acceptance or not his book is well worth reading.

TO INTRODUCE COTTON TREE. Grown in Mexico and Is Immune From the Boll Weevil.

From the Houston Post. The Federal Department of Agriculture has instructed the United States consular agent at Guadalajara, Mexico, to make thorough investigation of the cotton tree which flourishes in that vicinity, and report fully to Washington. It is evidently the object of the Department to introduce the tree into this country, if possible. The cotton tree is said to be a native of

the State of Jalisco, which is one of the smaller divisions on the Pacific side of the neighboring republic. According to Senor Hilario Cuevas, on whose hacienda near Lagos it is being scientifically cultivated, the plant begins bearing when five years old and continues to be productive for half a century or more. In some instances a single tree has been known to produce as much as fifty pounds of cotton in one season, the fiber being very similar to that of the cotton plant and adaptable to the same uses. It is immune against the boll weevil and all other insect pests, and under proper conditions the growing of it may be made immensely profit-

If the report on the tree warrants such action, the Department of Agriculture will no doubt take prompt steps toward growing it in the cotton belt of this country. It is hardly likely that the cotton plant we all know so well will be supplanted, but as a part of the campaign against the boll weevi verything should be done which seems to tend toward immunity from that pernicious nsect. It may be that the cotton tree will solve the problem. Stranger things have

happened. Where He Hitched His Horse

From the Topeka State Journal. A farmer who drove into Iola, Kan., some time ago found all of the hitching racks in town full, so he tied his horse to an empty boxtown full, so he tied his horse to an empty box-car standing on a side track in an alley. A few minutes later a switch engine coupled on to the car and started up the alley. The hitch strap in this instance was a rope, and it was tied around the animal's neck. The horse did fairly well until he encountered a telephone pole. The buggy was demolished there. The engine kept on going, so did the horse, until another telephone pole was reached. Then the horse tried to go on one side and the engine and car on the other. The animal's neck was brokes. Now the farmer wants damages.

The Origin of a Family Name. From the Louisville Herald. C P. Reddrop of Chicago knows where his family got its name. Just under his left eye is a red mark, looking much like

strawberry. Every member of my family, as far back as can be traced, had such a mark some-where on the left side of his or her body; said Mr. Reddrop. "We are convinced that the family name came from the fact that our ances ors had a red drop mark on their bodies,"

POEMS WORTH READING.

Lispenard Meadows:—so more than a name
Out of an era that we should call tame;
Yet 'twas a time that some view with a sigh
("Courtesy then was the fashion:" they cry),
When 'twas a thing that caused jealous remark Had one a manaion on Battery Park, When "rapid transit" (imagine the day!) Was an old stage that bumped over Broadway.

Lispenard Meadows!—the sound has some pomp Yet I could whisper—they once were a swamp Ere the young leaser of Domine's Hook Won him a wife through Love's magical book. And these broad acres along with the maid Where, like a spectre that will not be laid. Steadfast his rhythmical cognomen clings. While he is dust with all mutable things.

both, I make enswer, the words have a spell! Conjure up ruraldom—fancy it, please— Not grimy buildings, but free fields and trees: Later they savor of fan and fâl-lai, And a Canal street that had a canal; Theares, then—one the first of its day; Gonel—and all life seems to pass like a play.

Lispenard Meadows!-one memory still: Lispenard Meadows;—one memory still:
Buir looking down from his house on the hil,
And by his side, like a lily in flower.
Sweet Theodosia, the toast of the hour.
Ever you raise from the murit of the years!
Folly and wisdom and laughter and tears.
Failure, successes, rejoiding, regret.
Lispenard Meadows, you've known and know yet! CLINTON SCOLLARD

Para Bridge. From the Westminster Gesette.

Would that we might go Eastward, you and I.
And stand again on Pera Bridge to see the worl

You can hear their busy feet in endless sound along the street. The living stream of color glows Against the sunset's pulsing rose, And past the iamps at dusk it goes, And on, till with the moon is born The silver of the Golden Horn.

Once we stood there, hand in hand, In the distant Eastern land, Where the palitted houses stand. Life was then a Jopous thing. Jewel eyed, with songs to sing, Dreams to sell and crowns to bring. Life grown old in London's gray Lets her garlands fall away.

Gray and dark is London's street, Gray the souls that walk in it, Clad in sable as is meet. Yet perhaps their spirits' eyes See the land where Pera lies Underneath the sapphire skies. Their hearts, too, may, hidden of Such a glowing vision keep.

Would that we might go Eastward, you and I And stand again on Pera Bridge to see the

The Chemistry of Character. [Republished by request from THE SUN. Original printed in "Poems of Progress," Boston, 1871.] John and Peter and Robert and Paul—God, in His wisdom, created them all. John was a statesman and Peter a slave, Robert a preacher and Paul was a knave. Evil or good, as the case might be, White or colored, or bond or free, John and Peter and Robert and Paul—God, in His wisdom, created them all.

Out of earth's elements, mingled with flame, Out of life's compounds of glory and shame, Fashloned and shaped by no will of their own. And helplessly into life's listory thrown; Born by the law that compels men to be. Born to conditions they could not foresee, John and Peter and Robert and Paul—God, in His wisdom, created them all.

It chanced that these men in their passing away
From earth and its conflicts all died the same day
John was mourned through the length and breadt
of the land;
Peter fell 'neath the lash of a mercliess hand;
Robert died with the praise of the Lord on his While Paul was convicted of murder and hung: John and Peter and Robert and Paul— God, in His wisdom, created them all.

Men sald of the statesman But of Peter, alast—"He was only a slave."
Of Robert—" Tis well with his soul, it is well."
While Paul they consigned to the torments of he
Born by one law, through all nations the same,
What made them differ, and who was to hlame?
John and Peter and Robert and Paul—
God, in His wisdom, created them all.

white—
Out where the spirit, through sorrows made wise, No longer resorts to deception and lies—
Out where the flesh can no longer control
The freedom and faith of the God-riven soul,
Who shall determine what change shall befall
John and Peter and Robert and Paul?

John may in wisdom and goodness increase,
Peter rejoice in infinite peace:
Robert may learn that the truths of the Lord
Are more in the spirit and leas in the word,
And Paul may be bleased with a holler birth
Than the passions of men had allowed him on earth;
John and Peter and Robert and Paul—
God, in His wisdom, created them allLIZZIE DOTEN.

One Year of Janet.

From the London Globe. From the London Globe.

Jan et was quite ill one day:
Feb-rile troubles came her way.
Mar-tyrilke she lay in bed:
Apr-oned nurses softly sped.
"May-be," said the leech, judicial,
"Jun-ket would be beneficial."
Jul-eps, too, though freely tried,
Aug-ured ill, for Janet died.
Sep-uichre was sadly made.
Oct-aves pealed and prayers were said.
Nov-ices, with many a tear.
Dec-orated Janet's bier.

The Seafarers. From the Boston Transcript

They listened to the seashell's tale.
They watched the sea bird's circling flight,
They choed back the boatman's hall.
They fled the tide of minio fright.
They clambered o'er the rocky height.
They hid in caves where waters roar;
Their voices roae in shrill delight
Where roll the breakers on the shore.

Their childhood passed, they pierced the veli
That distance hung before their sight;
Soft foreign breezes filled their sail.
Of tropic storm they knew the might—
The sun by day, the stars by night
Were guides for them the oceans o'er;
The beacon flashed its welcome light
Where roll the breakers on the shore. Their rugged strength began to fall

Their rugged strength began to fail,
Ears were less keen and eyes less bright;
And they no longer o'er the rail
Watched home and kindred fade from sight.
They waited for the coming night,
With simple faith 'twould soon be o'er;
Their weary frames rest on the height
Where roll the breakers on the shore.

Prince, with thy funeral train bedight
And royal dirge, what hast thou more
Than those they laid with simple rite
Where roll the breakers on the shore?
EDWARD CURRIES MORGAN.

Alack, A Yak! From Harper's Magazine. Mid pathless deserts I groan and grieve, In weariest solitudes I leave My track: Bemoaning the fate that has christened me, in spite of my whiskered dignity.

O happy child, with the epithes Of Abe or Ike or Eliphales Or Jack-You little wot of the blush of shame That dyes my cheek when I hear the name Of Yak!

Better a box or a slithy sloe, Or a mythical beast in the starry 20-Diac— A polypod or a pelican, An auk or an lobthyosaurus, than A Yak!

And so, through the valleys hereabout I sob this plea, and the echoes shout For the sake of art, and my pride as well.
When you write my name, will you kindly spell
It Yacque!

Resears JOHNSON. BURGES JOHNSON.

An Apartment House Courtship. They met at the dumbwaiter. 'twas there they fell in love: Down below nor up above.

It was to the elevator Their courtship was pursued; And they quite ignored the beliboy

It was on the roof she promis She would be his blushing bride: And the air shaft, to their horror, Brought an encore from inside. LUBANA W. SEELBON QUESTIONS AND ANSWERS.

la the January number of Brush and Pencil, a magazine of art, published in Calcago, there appeared a small engraving of a picture by Etlenne Dinet, a French artist, and the picture is entitled. La. Vengeance des Enlants d'Antar. It is an Oriental scene, representing a massacre of some people.

people.

I would like to know what is the meaning of this picture, or in what book I can did any information concerning it. A CONSTANT SUBSCRIBER. Alphor.se Etienne Dinet is a pupil of Bouguereau and Toay-Robert-Fleury, whose principal works are Algerian pictures, portraits and nude studies. "The Vengeance of the Children of Antar" probably represents the massacre of Wast-ben-Jaber and his followers by the sons of Antar, in revenge for the murder of their father. Antar was a cele-brated Arabic poet-hero of the seventh century, and the actual time and manner of his death are not definitely known. According to one account he was slain by the rival chief above named. "Antar a Bedouin Romance," a poetical translation of part of the original Arabic story of the hero's life, was published in London in 1820. A recent English translation will be found in Johnson's "Seven Arabic Poems," London, 1897.

ow many sheets of typewriter paper \$x13, make one ream? I ordered some of those goods and received rather more than one-half as many as I think I should; that is to say, 3,000 sheets were billed to me as four reams. 2. When ordering paper quoted by the ream, how may I know if will receive 480, 500, 980 or 1,000 sheets to the ream?

O. G.

1. Pive hundred. You received the corre amount. 2. It depends upon the kind of paper you order. In ordinary writing paper the ream consists of 480 sheets—twenty quires of twenty-four sheets each. In some kinds of drawing paper 500, and in others 472 sheets go to the reprinter's meam is 518 sheets of printing paper, that is, an ordinary ream of 40 sheets with one and a half quires added as allowance for waste.

Please give me any correct dates you can in connection with the site of what is now known as the Madison Square Garden and the various buildings eredted thereon.

About 1888 the Harlem Railroad Company bought August less see Hariem Raifroad Company bought the property and in 1884 erected a building for the reception of milk and farm produce trains. In 1863 it was a passenger station for the New York, New Haven and Hartford Railroad on the Twentyseventh street side, and the terminal passenger station of the Harlem Railroad on the Twenty-sixth street side. This was abandoned in 1871, and the building leased to P. T. Barnum and others in 1875 for the "Congress of Nations." Next Sheridan Shook and Patrick Gilmore had the place as a museum. Then came Barnum with his circu and menagerie, April 27, 1874. On May 29, 1875 Gilmore began his concerts. The place was opened as Madison Square Garden May 31, 1879. The tearing down of the old building was begun Aug.

Charles Scribner's Sons in 1896 published a book by Vladimir entitled "The China-Japan War, com-piled from Japanese, Chinese and foreign sources." Can you give some of your readers here any infor-mation as to Vladimir's identity and so oblige Philapalpria Clus?

The book was originally published in England where a certain amount of curiosity was arouse as to the identity of the author. So far as we know his name has never been disclosed to the pub among those suggested was that of the writer of several articles in the English magazines on the Armenian question and kindred subjects. These were signed J. B. Lanin—also a pseudonym.

Several friends have kindly written in reply to with the lines:
"John and Peter and Robert and Paul-

God, in His wisdom, created them all."

Its title is "The Chemistry of Character," and was first published in a volume entitled "Poems of Progress." The author, Lizzie Doten, was born of Progress." The author, Lizzie Boten, was born at Plymouth, Mass., in 1829. A large number of poems which, she claimed, were dictated to her by the spirits of Shakespeare, Burns and others, were published in Boston in the '60s and '70s. "Poems of Progress," illustrated, 12mo., appeared in 1871.

I should be very glad to learn the author of the I should be vary glad to learn the author of the following lines:
"On a green grassy knoll, by the banks of the brook, That so long and so often has watered his flock, The old farmer rests in his long and last sleep, While the waters alone lisping juliaby keep. He has ploughed his last furrow, Has reaped his last grain, No morn shall awake him to labor again. The bluebird sings sweet on the gay maple bough, Its warbiling oft cheered him while holding the plough;
And the robins above him hop light on the mould, For he fed them with crumbs when the season was cold."

Also.

Also.

"Stlent grief shall be my glory.

"Grief that stoops not to complain."

These lines were found in an old diary of my father, who was a farmer, and they mean a great deal to me, as I know they did to him.

SUBSCRIBER. By what authority does the President of the

wthority has been claimed under the provisions of Section 3 of Article II. of the Constitu United States, empowering the President to receiv

sadors and other public Ministers. The as been frequently disputed in Congress.

Is Victor Hugo known as a greater poet or greater romance writer or prose writer?

A. Z. NOLODERSET. His countrymen almost unantmously regard

him as the greatest French poet of his century. C guage than as a poet.

1. Why was the Queen of Louis XIII., France, called Anne of Austria? She was born in Spain, daughter of Philip III., of that nation. 2. Whom did James V. of Scotland mean when, on being informed of the birth of his daughter Mary, afterward Queen of Scots, he said (speaking of the crown) "It came with a lass, and it will go with a lass." Some writers say that he meant his mother, Margaret, daughter of Henry VII. of England, but there were Stuarts before her. a. Who is author of a poem, English, called "The Brides of Vendee," and what is the story? 4. Who is the author of a poem, play or drama called "Peer Gynt"? 5. There is an engraving called "Cymon and Ipheginia." representing a man gasing on three women sleeping under a tree. It is not mythological. What is the story?

1. Because she belonged to the Spanish line of

1. Because she belonged to the Spanish line of Hapsburgs, a branch of the imperial royal house of Austria-Hungary . 2. Either Marjory, daughter King Robert the Bruce, who married Walter Stuars and whose son Robert II. was the first Stuart to ascend the throne of Scotland, or Mary Stuart whose son James I. was the first Stuart on the throne of England. 3. We do not place the poem . Henrik Ibsen is the author of the dramatic poer "Peer Gynt," which has been called the Scandi navian "Faust." The composer, Grieg, has a suite samed from the poem and suggested by its title 5. The engraving is from one of Sir Frederic Leighton's most celebrated pictures. Cymon the Shep herd gazes upon the Sleeping Iphigenia and her attendants. The picture illustrates an episode in one of the tales of the Decameron.

Please tell me if Miss Eleanor Robson, who is playing "Merely Mary Ann" at the Criterion Theatre, is the daughter of Stuart Robson? MABEL SAMS. No. She is the daughter of Charles and Madee (Carr) Robson and was born in Wigan, Lancashire, England.

What constitutes Harlem as now recognized? Harlem is now merely a local name for that part of New York city above 106th street, between

East and Harlem rivers and Eighth avenue. What is there about the difficulty of the Russian fleet being able to pass the Dardanelie Did Turkey promise Great Britain not to permit it?

HENRY M. GITT.

By a treaty concluded between the five great European Powers and Turkey in 1841 it was agre that no ship of war belonging to any nation say Turkey should pass the Dardanelles without Tur-key's consent. This was confirmed at London in 1871 and at Berlin in 1878, but in 1891, Russia, by an agreement with the Porte, secured for her "v teer fleet" the right of passage. That was in Turkey could not now permit the Black Sea fleet to pass through without involving her self with the Powers.

Can you state in the columns of THE SUN the Republican pluralities in the counties now composing the Fifth Judicial district in the following years: Morton's plurality in 1894; McKinley's and also Black's plurality in 1896; Roosevelt's plurality in 1896; McKinley's and Odell's plurality in 1900? This information is desired to determine an argument as to the normal Republican majorities in recent elections that were overcome in the defeat of John C. Davies for Supreme Court Judge. Pant Up. McKinley's

Roosevelt's " 1898 Odell's Please answer the following questions about the play "Esmeralda." 1. Who wrote it and where was it first acted? 2. Where can I procure it in chesp form, if possible? 2. What is its rank as a play?

A. W. C.

1. Mrs. Frances Hodgson Burnett and William Guliette, from a novel by Mrs. Burnett. At the Madison Square Theatre, New York. 2. We do not think it has been published. 3. We cannot fix its TABLE IS WAS SICCOMPUL

SOME DRAWINGS BY E. A. ABBEY.

Live the grant of a literature of the state of the state of

Originals of the Shakespeare Illustration

LONDON, Feb. 20 .- A series of Edwin A Abbey's original illustrations for Shake-speare's comedies and a collection of drawings by Frederick Sandys, Burne-Jones, Leighton and others are now attracting many people into the Leicester Galleries,

Leicester Square.

Mr. Abbey's drawings, numbering 130, have a room to themselves. It is said to be the first time that so many have been got together for exhibition purposes. And although the greater number, through reproduction in the pages of widely circulated magazines, must be fairly familiar to most visitors, these original drawings have more novelty and afford more instruction than might be supposed.

It is, of course, the much larger scale of the originals that gives the novelty, while

the greater prominence of both merits and demerits affords the instruction. It may be that some refinement you never noticed in a reproduction suddenly catches your eye. And it may be that some beauty which did strike you seems here less apparent.

You wonder how it comes that you have really known for years and years that scale had much to do with beauty. Just as you are about to think largely of your native sagacity in matters of art you remember reading "Gulliver's Travels."

Thereupon did you in shrewd youth derive instruction and deduce some principles con-cerning scale and beauty. Having sat so profitably, albeit unconsciously, at the feet of the dean, you feel able to criticise even a Royal Academician, a Brobdingnagian of the realm of art.

By far the greater part of these draw ings by Edwin Austin Abbey, R. A., are executed in pen and ink. Some are drawings in wash, a few in chalk and a few in oil monochrome. Since they are avowedly illustrations, it seems proper to consider them first with reference to that which they illustrate: and from this point of view it is required of the artist that his presentment of a Shakespearean character shall seem, to the beholder conversant with the Shakespearean presentment, convincing as a portrait.

The majority of Mr. Abbey's presen ments resemble more, what is frequently seen upon the stage than what is occasionally read in Shakespeare. The stage, where not endowed, is an institution whose primary object is to make money.

Money is made by catering to the taste of the largest possible public. And the taste of the largest possible public is not subtle.

If, then, Mr. Abbey's conceptions resemble at all closely what appeals to them, it follows as the night the day that they, too, are not subtle. That is the chief defect, that they are as conceptions a little com-

monplace.

Here is "Malvolio in the Dungeon," looking for all the world like Beerbohm Tree dying in dreadful darkness, as he loves to do, with just a little limelight lingering on the tip of his nose. That is what the Germans call ruhrend. Elsewhere Malvolio with Olivia, with the Clown, or finding the letter, is better.

Falstaff, departing from the stage con-

vention, is of a type seen by the dozen driving the London growler-the four wheel cab. It is humorous, gross and interesting, but not Falstaffian. Oberon, perched upon a flittermouse.

is a lightsome, gleesome thing. Ariel is the most earthly of airy spirits. Titania is a pantomime queen, an obvious artist's On the other hand, Rosalind and Celia

are excellent. They are convincing and not at all stagey. One of the v which represents them with Touchstone.

all seated upon a fallen tree in the Forest of Arden. The Clown's face is very faintly touched with color. Excellent, too, are Fenton and Anne

Page, in the third act of "The Merry Wives of Windsor;" the Olina and Viola, in the first act of "Twelfth Night;" the Claudio and Isahella, in the prison scene, and Lorenso and Jessica"in such a night as this." The two last named drawings lose considerably in reproduction. The former one suggests color in a very remarkable wav.

Some of the slighter drawings gain when reproduced through the reduction in size. It concentrates the interest, as it were. Here and there it seems as if Mr. Abbey, although determined to go through with the series, had found his interest flag at times.

But taking them as a whole, and considering them as drawings, not as illustrations, this is highly ingenious and skilful work. You may like or dislike the conceptions of character as such, but you cannot deny the dexterity, more especially of the pen and ink work, nor fail to admire the fertile imagination displayed in the appropriate and fascinating accessories.

Among the other work shown at the Leicester Galleries are a score of highly finished drawings by Frederick Sandys and his portrait of Mrs. Lewis, painted in 1864. The latter, which resembles the minute work of some of the little Dutch masters, is fairly well drawn. The artist is one of the pre-Raphaelites and has never been appreciated at his true value.

There are also Rossetti's "Mnemosyne, some interesting work by H. J. Stock, Frederick Shields and Simeon Solomon and careful drawings by Sir James Linton

TRIALS OF DIPLOMATS. They Were Many in Early Days of American History.

From Harper's Magazine. There exists a popular tendency to over

rate the delights and to underrate the hardthips of the diplomatic life; but, however much opinions may differ on this point, there can be no doubt that the office of an Amerian diplomatist in the days of the Revolution was no holiday pastime If he was not already in Europe, his jour-

ney to his post was beset with perils graver than those of the elements. In the eyes of the British law, American revolutionists were simply "rebels," the reprobation of whose conduct was likely to be proportionate to their prominence and activity; and the eas were scoured by British cruisers, the dreaded embodiment of England's maritime supremacy. Deane went abroad secretly before independence was declared, but when his presence in France became known the British Government asked that he be seized and delivered up into its custody. Frankin sailed for France on a small vessel of war belonging to Congress, called the Re prisal. On the way over she took two prizes and more than once, on descrying a suepicious sail, cleared for action. Had she been captured by the British, Franklin would have had an opportunity to test the truth of his remark to his associates in Congress, that they must "either hang together or hang separately." John Adams, on his first journey, took passage on an American vessel; on his second he embarked on the French frigate Sensible and landed at Ferrol. in Spain. Jay committed his fate to the american man-of-war Confederacy, and, like Adams and Franklin, reached his desPUBLICATIONS.

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HER TESTIMONY.

Five-Year-Old Moved Unexpectedly Speak Out in Meeting. A Methodist clergyman who officiated in town last Sunday vouches for this story.

He has an interesting five-year-old granddaughter. At prayer meeting he asked the congregation to rise and give personal testimony; and he was agreeably surprised to find his granddaughter among those wno gave experiences. She said: "The Lord is my shepherd, I shall not

want." At the parsonage later in the evening the clergyman kissed his grandchild and said that the happiest moment of his life was when his darling arose and shamed the older members by giving her testimony.
It was such as she who made bad men
good, he added. The child listened attentively to the eulogy. Then she said:
"Well, I just had to do it. Didn't want

CURIOUS ROCK WALL OF TEXAS

there like a darn fool and say

Extends for Miles Underground, and May Have Been a Prehistorie Fortress. From the Galveston News. Near Rockwall is one of the most curious formations in Texas. This town and county were named after it, and many contend that,

in spite of the opinion of scientists to the con-

trary, the formation is the product of the tol of a prehistoric race of people The rock wall, as it is known, extends along three sides of the town, but generally at some distance from it, although to the south it is to be found within 200 or 300 yards of the corporation line. No one seems to know just how long it is, but traces of it have been discovered across the river in Dallas

Geologists say that the wall owes its origin to a volcanic upheaval. It is composed of stones which are three or four inches in width, two or three inches thick and from six to eighteen inches in length. They are piled on top of one another, just like Brick, and with the same regularity.

All of it is underground. At some places it comes to within ten feet of the surface of the earth. In others, one will have to dig down to twice that depth before its top is touched. In the localities where it is nearest the surface ploughshares have turned over many of the stones, and some of the fields are plentifully besprinkled with them. Wells have been dug down by the side of the wall for a distance of fully fifty feet, but it extends down beyond that depth.

The stones are of a light yellow color, and evidently have mica in them. There are some streaks, 200, which closely resemble white marble. The substance is very hard, and when exposed to the elements does not deteriorate. This is attested by pieces which have been left exposed for more than a gen-

Another curious thing about it is that there is no other stone in the county which is just like it. Rockwall county has some fine building stone, but it is of an entirely different kind. It resembles more nearly than anything else the bricks which are manufactured from the clay found in this section.

Many believe that this wall was built by prehistoric men as a fortification for a settle-ment which once stood on this very spot. Asked to explain why it is that the wall is now underground, they call attention to the belief of geologists that once the Red River found its way to the sea down through this valley and that it was miles in width. black dirt, the theorists contend, is a mixture of alluvial deposits and clay, and these deposits, they say, covered up the wall.